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THE BRITISH MUSEUM
QUARTERLY VOL. XIV. NO. I

LONDON

PUBLISHED BY THE TRUSTEES

1940

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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BRITISH MUSEUM QUARTERLY
VOLUME XIV. NUMBER 1. MARCH, 1940



a

I. EGYPTIAN MUMMY PORTRAITS FROM SIR ROBERT MOND'S BEQUEST

b



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CONTENTS

	PAGE
1. The Late Sir Robert Mond's Bequest (<i>continued</i>) . . .	1
2. Diary of the Moravian 'Congregation of Pilgrims' . . .	5
3. Diaries of Robert Needham Cust, 1842-1909 . . .	7
4. The William Morris Manuscripts	8
5. The Schwerdt Collection of Sporting Prints and Drawings . . .	12
Exhibitions	16
Recent Publications	25

PLATES

I. <i>a, b</i> , Egyptian Mummy Portraits from Sir Robert Mond's Bequest	<i>Frontispiece</i>
II. <i>a</i> , Egyptian Stone Vase in shape of a Frog . . .	<i>To face page 2</i>
<i>b</i> , Archer's Loose.	„ 2
<i>c, d</i> , Portrait Heads	„ 2
III. <i>a</i> , Egyptian Head-Rest	„ 3
<i>b, c</i> , Razor and Case	„ 3
IV. <i>a, b</i> , Egyptian Bronze Daggers	„ 4
V. 1, Polished Oyster Shell with name of Senusret I	„ 5
2-9, Scarabs	„ 5
VI. Egyptian Bead Necklaces	„ 6

1. THE LATE SIR ROBERT MOND'S BEQUEST (*ctd.*).

TWO portraits (Pl. I *a* and *b*) immediately strike the eye on account of their vivid style and remarkably modern appearance. They date from the Roman period, possibly even as late as the second or third century A.D., by which time mummification of the elaborate type practised in Egypt during the dynastic period was a forgotten art and bodies were simply coated with some bituminous or resinous substance in order to form a solid foundation for embellishments, which would include a wooden panel painted with a portrait of the dead person.¹ The substance used for painting these portraits was composed mainly of bees-wax to which the appropriate pigment was added and was applied to the panel by an encaustic process.² Many examples of this type were found at the beginning of this century by Sir Flinders Petrie in the Fayyum and it is possible that the two illustrated here have come from the same region. Both portraits are of women whose high rank is attested by their dress and jewellery; *a* is incomparably the more delicately executed, though its perfection is somewhat deceptive, for it has undergone in modern times some restoration which has been carried out in oil-paint so skilfully as to be scarcely perceptible to the naked eye. A striking feature is the very modern effect of the waved hair, surmounted by a gold tiara, together with the pearl ear-rings and gold necklace inlaid with precious stones. Length 44 cm., width 20 cm. *b* lacks much of the lustre of *a* and less attention has been paid to artistic detail, but apart from being split down the middle it is well preserved and the surface is firm. Length 33 cm., width 18 cm.

Examples of theriomorphic vases made in a variety of materials are to be found in almost every large collection of Egyptian antiquities. Undoubtedly the most interesting, however, are those made of stone, not only because of their antiquity—the earliest going back to the early predynastic period—but also on account of their artistic superiority. Hitherto the Museum has possessed three specimens of this type,³ two representing birds and one an elephant. A fourth,

¹ See *Handbook to the Egyptian Mummies and Coffins exhibited in the British Museum* (1938), p. 5.

² A. Lucas, *Ancient Egyptian Materials and Industries*, p. 295.

³ S. R. K. Glanville, *Journal of Egyptian Archaeology*, xii, pp. 52-69.

which has now been added to the collection, represents a frog (Pl. II *a*). It is made of breccia and resembles the bird vases in its essential characteristics, namely in having a hole with a low-rimmed mouth bored in the top, pierced lug-handles, and recessed eye-holes for inlay. From these features it can be dated with certainty to the predynastic period, and possibly to the middle predynastic period. Nothing is known with certainty about the use of this type of vase, but it seems very improbable that it was intended for domestic purposes and it has been suggested that it formed part of the ecclesiastical property of some temple.¹ Length 6 cm., height 3.5 cm.

The small hollow cylinder of mottled black and white porphyritic rock (Pl. II *b*) belongs to a class of objects whose use has not yet been satisfactorily explained. At one time it was thought that they were mace-heads, but the concave sides of the central boring would have made secure hafting impossible. In recent excavations at a site near Wadi Halfa where these objects were found in large numbers, it was noticed that they were always associated with other weapons and that in some burials they were placed on the fingers of the right hand. It was suggested therefore that they were archers' looses and that their use resembled that of the Mongolian ring.² All datable examples belong to sites occupied by the people to whom archaeologists have ascribed the term X-group. These people appear to have occupied the greater part of Upper and Lower Nubia from the third to the sixth centuries A.D. They have been variously identified with the Blemmyes,³ a nomadic people who were diffused at that period over the Eastern desert between Abyssinia, Egypt, and the Red Sea, the Noubades, who were a mixed race formed of negroid and Meroitic elements, and the Nobatae, who are alleged by the Byzantine historian Procopius to have been introduced as a buffer state between the Roman frontier of Egypt at the First Cataract and the southern barbarian tribes.⁴ Height 4.75 cm., maximum diameter 5 cm.

The larger of the two small granite heads (Pl. II *c* and *d*) repre-

¹ S. R. K. Glanville, *op. cit.*, p. 55.

² W. B. Emery, *The Royal Tombs of Ballana and Qustul*, pp. 233-48. ³ *Ibid.*, pp. 5-24.

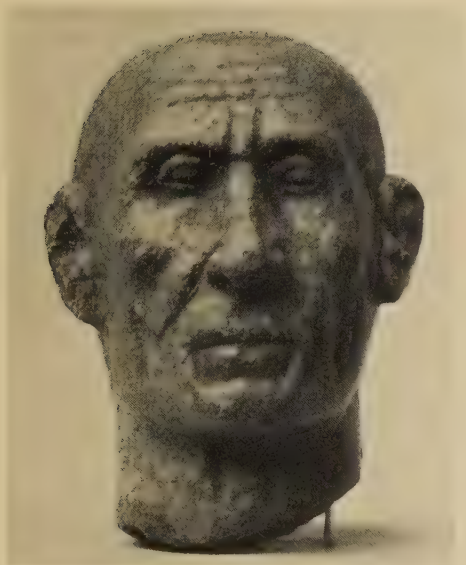
⁴ The problem of this group of people has recently been discussed at length by L. P. Kirwan, *The Oxford University Excavations at Firkā*, pp. 39-45, and by W. B. Emery, *op. cit.*



a



b



c



d

II. *a*, EGYPTIAN STONE VASE IN SHAPE OF A FROG. *b*, ARCHER'S
LOOSE. *c*, *d*, PORTRAIT HEADS



a



b



c

III. *a*, EGYPTIAN HEAD-REST. *b*, *c*, RAZOR AND CASE

sents a person of advanced years with furrowed brow and sunken cheeks. It is unquestionably Roman in date, and but for the complete absence of hair might easily be thought to have no connexion with Egypt. When complete it probably formed part of a standing statuette, of which a fragment of the back-support is still preserved behind the neck. Height 7.75 cm. The smaller head presents not only a very unusual feature in having the eyes shut, so that the effect produced is that of a portrait of a blind or dead person, but also has a contour of the main features, resembling that of a skeleton. This object seems to be without parallel and no opinion can be expressed as to its date without the greatest reserve. There is nothing to indicate the type of statuette of which this formed a part. Height 6.25 cm.

Even as early as in tombs of the late predynastic period, head-rests have been found in Egypt and many examples are represented on the wall-reliefs of the Old Kingdom. Their origin has been attributed to Central Africa, where it is known that it was in use even in modern times, but of this there is no proof. The wooden specimen (Pl. III *a*) is composed of four pieces held together by a central dowel extending from the top to the bottom. Two pins, possibly of bronze, with heads of ivory, have been placed in the two middle pieces in order to secure a firmer join with the dowel. The shaft is octagonal, with the angles continuing outwards as far as the edges of the head-piece and the base. On the front, incised in one vertical column, is an inscription from which we learn that it was made for the tomb of a priest named Huy. Both the style and the inscriptions date the object to the eighteenth dynasty. Height 16 cm., length 24.5 cm.

Shaving was practised by the ancient Egyptians from the beginning of the dynastic age and many examples of their razors are already known. A typical specimen (Pl. III *b, c*) of the pattern in use from the twelfth to the eighteenth dynasties is of the type with a projecting edge and with a short tang at its base on to which a small handle of wood or possibly of ivory would be fixed. This razor is accompanied by a wooden case made of a piece of board 1.5 cm. thick which, after being roughly shaped to fit the razor, was

sawn into two pieces through the middle. Although the wood of this case is undoubtedly ancient, the saw-marks and its general appearance make it highly probable that the workmanship is comparatively modern. Length 12.5 cm., width 7 cm.

Two bronze daggers (Pl. IV *a*, *b*) are typical of the period beginning with the Middle Kingdom and ending with the time of the Hyksos. *a*, an exceptionally well preserved specimen, possesses an elaborate handle of bronze inlaid with horn and ivory, which is fastened to the blade by means of small bronze pins, 0.75 cm. in length. Similar pins are used to secure some of the inlay to the handle. Length 28.5 cm. *b*, whose blade is more pointed than that of *a*, is less well preserved. Its mutilated handle of bone is fastened to the blade by means of three gold-topped rivets. A small fragment of ivory inlay remaining at the top of the handle indicates that when complete it possessed a pommel resembling that of *a*. Length 27.5 cm.

The polished oyster-shell (Pl. V, 1) bearing the prenomen of King Senusret I of the twelfth dynasty belongs to a class of antiquities already well known and of which there are other specimens in the collections of the Museum. A remarkable feature of these shells is that, with only two exceptions, they all bear the name of Senusret I, and, in a recent article on this subject, it has been suggested that they were worn on the chest by soldiers of this king as a kind of regimental badge.¹ This specimen conforms with the regular pattern, both in its dimensions and in having two small holes bored in the top for suspension. Diameter 11 cm. approximately.

One of the periods in Egyptian history about which we know least is the interval between the end of the twelfth and the beginning of the eighteenth dynasty, to which modern historians have given the name Second Intermediate Period, to distinguish it from the interval between the end of the sixth and the beginning of the eleventh dynasty, which is known as the First Intermediate Period. Not only is there little known about the length of each individual

¹ H. E. Winlock in *Studies presented to F. Llewellyn Griffith*, pp. 388-92. In this article, which includes a record of all the specimens known to the author, an instance of a shell of this type being found on the body of an archer is cited.



a *b*
IV. EGYPTIAN BRONZE DAGGERS



I

2

3

4

5



6

7

8

9

V. 1, POLISHED OYSTER SHELL WITH NAME OF
 SENUSRET I. 2-9, SCARABS

reign during this period, but even the order of succession of the kings has not yet been determined with any certainty. There are but few royal monuments of the time in existence, and in many cases we are largely dependent on scarabs for our records of the kings. Examples of such scarabs are numbers 3-7 on Pl. V; number 2, made of agate, bears the prenomen of Senusret I, twelfth dynasty, number 8 that of Amenhetep IV, the heretical king of the eighteenth dynasty afterwards called Akhenaten, and number 9, made of glazed limestone, the names of Shishak I of the twenty-second dynasty, whose invasion of Palestine and capture of Jerusalem are recorded in the Old Testament.

Three bead necklaces (Pl. VI) illustrate the jeweller's art in Egypt over a period of fifteen hundred years. The outermost necklace which dates from the Middle Kingdom is composed of carnelian circular beads graded in size from the smallest at the ends to the largest on either side of a bicone disk-shaped bead in the middle. Two amulets, a carnelian baboon, and a felspar soul-bird, are placed at the ends of the necklace, but, although contemporary with it, it is questionable whether they originally formed part of it. Length 72 cm. Of the two inner necklaces, the upper, which dates from the New Kingdom, possibly from the eighteenth dynasty, consists of small garnet circular beads interspersed with gold fly amulets of extremely delicate design and workmanship. Length 24 cm. The lower, which may be Ptolemaic in date, is composed of gold cylinder beads overlaid with a spiral design made of gold wire. Between the cylinders are gold truncated bicone-shaped spacers, two of which are placed at the end of the string indicating that it is now incomplete. Length 30 cm.

I. E. S. EDWARDS

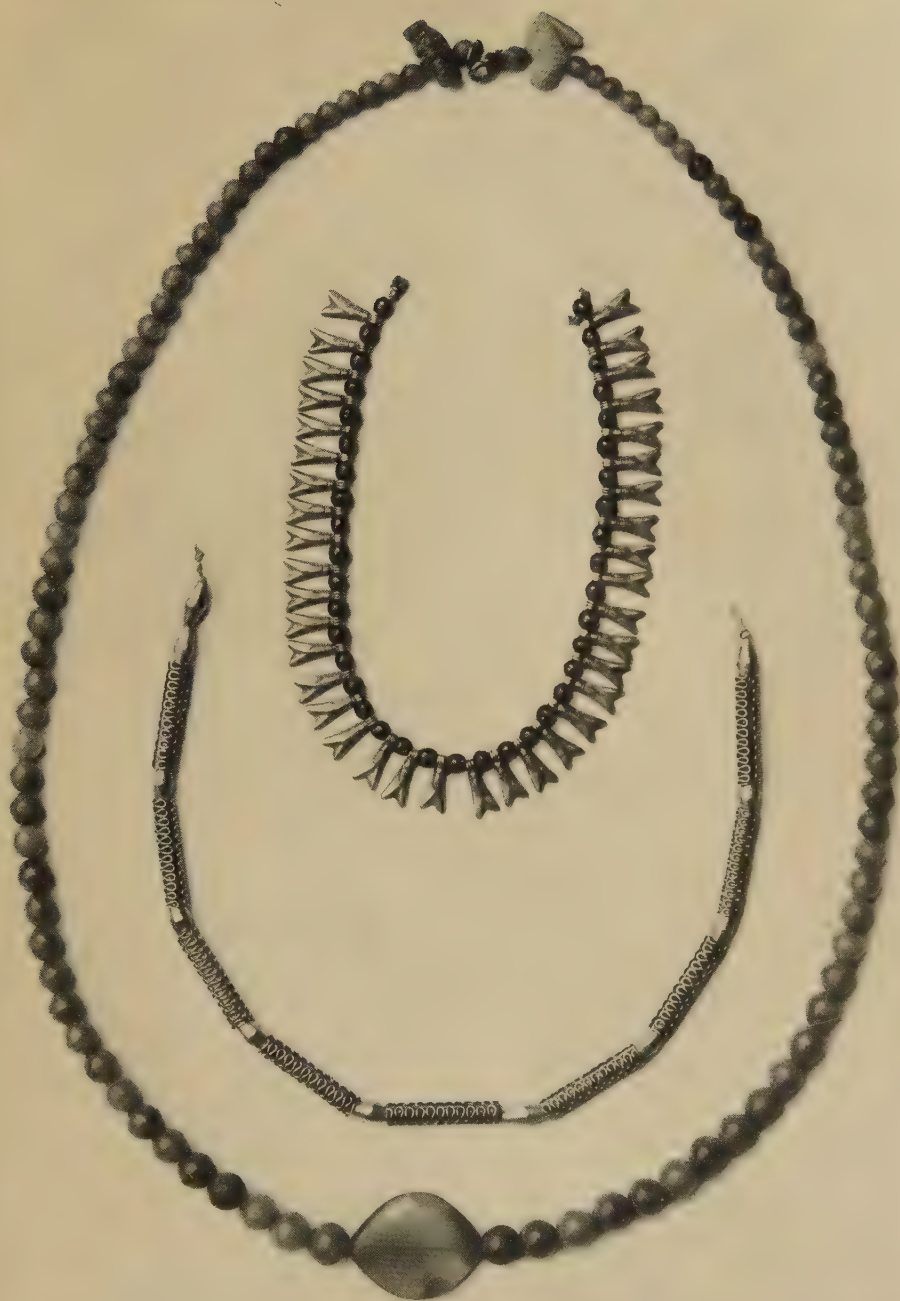
2. DIARY OF THE MORAVIAN 'CONGREGATION OF PILGRIMS'.

THERE can be few religious bodies more amply documented than the Moravian Brethren, for they were indefatigable with the pen. Not only did each settlement keep a record of its own proceedings, but to crown all there was the central Diarium, which reported at length the activities of the peripatetic founder, Count

Zinzendorf (d. 1760) and his band of travelling companions, the 'Pilgergemeinde' or Congregation of Pilgrims. This Congregation, the focus of the whole Church, comprising the Count, his household and immediate coadjutors, was known also as the *Gemeinhaus* or *Jüngerhaus*. (The Count was the *Jünger* or Disciple *par excellence*, and he is commonly referred to under that name or as the *Ordinarius*.) The Diary exhibits a corresponding variety of titles, among them being *Gemein-Diarium*, *Gemeinhaus-Diarium*, *Pilger-Diarium*, *Diarium der Hütten oder der Pilger-Synagoge* (once), *Diarium der Hütten* (i.e. of the Tabernacles), *Jüngerhaus-Diarium*, and covers the years 1747-64. It was never printed, but the great labour of multiplying copies was assigned to a *Schreiber-Collegium*, and weekly instalments were issued to the scattered communities, the destination of each instalment being noted at the top of the front page—London, Philadelphia, and such like. The present set is by no means perfect; some of the years show gaps of several weeks, and the whole of 1757 is missing.

All historians of the Moravian Church have drawn from this abundant fount. To those who are more particularly interested in religious psychology, almost any page of the Diary will provide examples of the sweetish, overheated language of devotion and social intercourse which so perturbed contemporaries. Even when due allowance is made for the natural temperature of the German language, the perpetual use of diminutives strikes a disquieting note. To the society the Count was 'Papachen' or Little Papa, and the Countess 'Mamachen'; members were addressed as 'Herzlein' or 'Little Hearts'; a deceased body was an 'entseeltes Hüttlein', an 'unsouled little tabernacle', and so forth. The extreme was reached in the devotion to the wounds of Christ, the *Lämmlein*, and especially to the *Seitenhöhlchen*, the 'little side-hole'. A departed soul is said to have 'ins Seitenhöhlgen hineingeflogen', and similar extravagances are not rare. In strange contrast to this emotionalism stand the austere deeds of the Brotherhood, who were unsurpassed in endurance and enterprise on the mission field.

The above volumes, now numbered Additional MSS. 45366-86, have been presented by the Moravian Church in Fetter Lane



VI. EGYPTIAN BEAD NECKLACES

through the Rev. J. N. Libbey. Two years ago (see *B.M.Q.* XI, p. 181) the diary of the English Moravian, Richard Viney, was similarly presented.

H. J. M. MILNE

3. DIARIES OF ROBERT NEEDHAM CUST, 1842-1909.

SOMEWHERE in these volumes the diarist records the fact that he was present at three coronations, those of William IV, Victoria, and Edward VII. His active life therefore coincided more or less with the reign of the great Queen, and in other respects also he was truly centred in the Victorian age, the positive spirit of which his pious, single-minded, and energetic nature reflects with the minimum of distortion.

The diary opens with the departure of Cust from Dover on 19 September 1842 to take up a post in the Indian Civil Service. Those were the days of the overland route before the Suez Canal was cut, and Cust's family accompanied him as far as Naples on a leisurely progress through Germany and Italy. At Naples he embarked for Alexandria, and finally landed at Calcutta on 24 March 1843. His career in India lasted till 1867, when he retired upon the death of his second wife, and devoted the rest of his life to his two main interests, religion and Oriental languages.

Cust was absent on leave during the Mutiny, but he gives us a first-hand account of an earlier crisis, the Sikh War of 1845-6, when his superior, Maj. Broadfoot, was killed in action at Ferozeshah, and Cust carried on for a time the duties of a governor-general's agent. The hopes and fears from day to day and the horrors of the blood-stained battlefields are noted down in all their immediacy. The remaining Indian volumes present the picture of an industrious Civilian, always conscious of the nearness of death in that unhealthy climate, who meets many men and jots down his impressions—a valuable record of personalities and policies at that time. Some of the early and more youthful *aperçus* may provoke a smile in these sophisticated days, such as: 'Sorry to hear that the report of Ld. E[llenborough]'s having brought a mistress from England was true, as we ourselves had ocular proof of the individual, unworthy of so high a character as the Governour General,' and a little later, at

Simla: 'Saw the Polka danced—Thought it inelegant and indecent.' This serious note extends to criticism of the sermons he hears, such as Mr Fisher's at Calcutta Cathedral on the Seven Churches in Revelations—'a strange subject, and not calculated to improve hearers.' In his first year we find him reading *Pickwick*, Bulwer's novels, Wordsworth's *Excursion*, and Macaulay. Of the last he says: 'Read with great delight the Lays of Rome by Macaulay. I think I have hardly ever met a book more entirely satisfactory.'

The volumes which cover Cust's life in England after retirement from India (1867–1909) are packed with the multifarious interests of a cultured and busy man of leisure—committees, family and social events, travel, missionary ideas, linguistic pursuits—a personal and peculiar amalgam, yet breathing the very essence of a whole age.

The diary is numbered Additional MSS. 45390–406, and has been presented by Robert H. H. Cust, son of the diarist.

H. J. M. MILNE

4. THE WILLIAM MORRIS MANUSCRIPTS.

AS poet, artist, manufacturer, and socialist William Morris touched life at many points during his sixty-three years of existence (1834–96), though all his activities radiated from a personality which, if in constant development, was yet at all times singularly consistent with itself. The bequest by his daughter, Miss May Morris, of a large number of his original manuscripts, supplemented by Dr Robert Steele's gift, in fulfilment of her wishes, of the family papers from Kelmscott Manor bequeathed to him, illustrates in different ways the many-sidedness of Morris's contribution to the literature, art, and life of the nineteenth century. The papers are arranged in two series, the May Morris Bequest in forty volumes (Add. MSS. 45298–337) and the William Morris Papers, the family correspondence, &c., in twenty-two volumes (Add. MSS. 45338–41; 45407–11). The manuscripts of his compositions illustrate with a varying completeness the different kinds and styles of his work in poetry and prose. For the early period which culminated in *The Defence of Guinevere* of 1858 the first volume here (Add. MS. 45298) contains copies in his own hand and in those of his sisters,

Emma and Henrietta, of the poems of that time not used for that volume, including the first poem of all, 'The Willow and the Red Leaf' (in his sister Emma's hand). These are followed by miscellaneous poems of the kind published in *Poems by the Way*, 1891, one group of which is in the writing of Mrs Morris. The volume ends with a corrected draft and a fair copy of the last poem, the dialogue 'She and He', as sent to Lady Burne-Jones on 7 January 1896.

The next eleven volumes belong to the period (from about 1866 onwards) when the verse-tales from romantic, classical, and Northern sources included in *The Earthly Paradise*, published 1868-70, were in process of composition. Add. MS. 45299 is a collection of more or less complete drafts of various tales, and it is followed by five volumes (Add. MSS. 45300-4) of similar drafts of individual tales. These last five volumes, in common with two others (Add. MSS. 45307, 45330), were originally given by Morris to Philip Webb and bequeathed by him to Sir Emery Walker, who had them bound by Katharine Adams. On his death they were returned to Kelmscott Manor. Two small note-books of different form contain, written in pencil, the first drafts of portions of the text: the rejected Prologue in quatrains and 'Cupid and Psyche' in Add. MS. 45305, and 'The Proud King' and 'The Watching of the Falcon' in Add. MS. 45306. The Museum already possesses in Add. MS. 37499 the Dedication, Prologue, and various introductory poems from *The Earthly Paradise*. A number of tales composed at this time were rejected from the completed scheme. Thus there are varying forms of a tale of 'Orpheus' in Add. MSS. 45307, 45308. And the latter MS. also contains two tales: 'Aristomenes' and 'The Wooing of Swanhild', of this class, and two poems, 'In Arthur's House' and 'Anthony' (this last in dramatic form), written about this time, though probably not intended for inclusion in the scheme. In this volume, too, is a rejected Epilogue to *The Earthly Paradise*.

After the publication of *The Earthly Paradise* Morris's mind turned for inspiration more and more to the literature of the North. Of *Sigurd the Volsung*, 1876, composed under this influence and always regarded by him as his highest achievement in poetry, the Museum already possesses the splendid fair copy (Egerton MS.

2866) and two volumes of the first draft (Add. MSS. 37497, 37498). To these are now added the remainder of the first draft in six note-books and a number of loose leaves (Add. MSS. 45310-16). In the last of these manuscripts is a fine prologue in five 7-line stanzas not used in the published text. Further illustrations of the interest in the life and literature of the North which gave rise to *Sigurd* are two volumes of translations of Northern prose (Add. MS. 45317) and poetry (Add. MS. 45318) and the original journals of the two visits to Iceland in 1871 (Add. MS. 45319 A, B) and 1873 (Add. MS. 45319 C). Morris began work on *Sigurd*, as a note in Add. MS. 45310 records, on 15 October 1875. In the same book is a record of work done day by day from 14 December 1874 to 22 May 1875 on the translation of Virgil published as *The Æneids of Virgil* in November 1875, and in the second note-book (Add. MS. 45311) is a pencil draft of part of that translation. Swinburne, in a letter of 9 November 1875 in this collection, thanking Morris for the gift of this book, writes, 'I wish you would give us a Homer, or at least an Odyssey; I am certain no poet ever was born who could do his country that service better or so well.' This task he undertook, translating the Odyssey between 1885 and 1887. The Iliad was abandoned after part of the first book had been done, an enterprise represented here by a copy of the part completed, in another hand (Add. MS. 45320). An instance of his handling of classical themes at an earlier date is the striking series of dramatic dialogues, 'Scenes from the Fall of Troy' (Add. MS. 45321), which date from about 1857.

In his later years Morris's literary work was largely in the form of prose romances. These are represented here by drafts, &c., of 'The Water of the Wondrous Isles', written in 1895, and 'The Sundering Flood', his last romance, written in 1896. The first of these began as a tale, 'The Widow's House by the Great Water' (Add. MS. 45324). This was abandoned and a new beginning made in verse (Add. MS. 45325). Then on 2 February 1895, a fresh plot was drawn up and on the 4th Morris began the composition of the first draft. This plot and first draft are in Add. MS. 45322, and Add. MS. 45323 is a partial fair copy for the printer. The MS.

of 'The Sundering Flood' is the original draft from which the posthumous edition of 1897 was set up. A number of unfinished prose romances ('Giles of the Long Frank', 'Desiderius', &c.) are in Add. MSS. 45327, 45328. Among these is included the unfinished fragment of his one attempt at a novel of modern life, begun in the spring of 1871.

In these later years—and more and more as he became identified with the Socialist movement—Morris's activities included a great deal of lecturing. The manuscripts of the lectures here may be classified under the two heads of Art (Add. MSS. 45330–2) and Socialism (Add. MSS. 45333, 45334), although as a natural result of his views the two subjects tend to run together in these discourses. In 1887 he began to keep a journal of his experiences as a Socialist (Add. MS. 45335), but this covers only 25 January to 25 April. A small sketchbook (Add. MS. 45336) contains notes of costume in illuminated manuscripts in the British Museum, designs and drafts of subjects for painted glass, &c. And it may be noted that in the manuscripts described above his wandering hand has often and again in the pauses of composition traced half consciously sketches of foliage, flowers, and abstract patterns.

The private papers from Kelmscott Manor consist in the main of the family correspondence. There is a long series of letters, chiefly from Morris to his wife and daughters, Jane Alice (Jenny) and May, covering the period from the seventies of the nineteenth century to his death (Add. MSS. 45338–45341). These constitute a record, continuous and in great detail, of his activities at this time. As a pendant to these there are three volumes of letters from Philip Webb, the architect, one of Morris's most intimate friends, to the family (Add. MSS. 45342–4). The general correspondence (Add. MSS. 45345–8) consists of letters to Morris and his daughter May, and illustrates his relations with his literary, artistic, and Socialist associates during his later years. A volume of reminiscences (Add. MS. 45350) contains 'Memorials of William Morris' by George Wardle, who was with him in Red Lion Square and was his right-hand man at Merton Abbey, and accounts of his state of health and spirits in the last year of his life by Wilfred Scawen Blunt and

John Carruthers, who accompanied him on his voyage to Norway in search of health.

His journals for 1881, 1887, 1893, 1896 (Add. MSS. 45407-45411) chronicle the progress of work at the Kelmscott Press, on embroideries, &c., and there are many references to his activities as a collector of manuscripts. The Kelmscott Manor Visitor's Book (Add. MS. 45412) is a record of his friendships in this last period.

Finally, a collection of poems and letters of Dante Gabriel Rossetti (Add. MS. 45352, 45353) commemorates his association with the family. A copy of the poem 'Rose Mary' (Add. MS. 45352) was probably sent to Mrs Morris in 1880. Enclosed in a letter, dated (in a pencil addition) '5.2.80', are the three 'Beryl Songs' which were added to that poem in the edition of 1881 (Add. MS. 45353). This letter is also interesting as containing Rossetti's criticism of Keats's 'Endymion'. Another letter in the same MS. encloses the additional stanzas dealing with the Lady of Ewerne added to the 1881 form of 'Sister Helen'. A proof of 'The Stream's Secret' and certain sonnets has corrections which for the most part bring the text into the form as in the *Poems* of 1870. Finally, a letter from Mrs Morris to Theodore Watts Dunton, undated but written after Rossetti's death in 1882, gives her view of his art and character. As a supplement to the letters of Philip Webb to the Morris family Sir Sydney Cockerell has presented to the Museum two series of letters from Webb, the first to George P. Boyce, 1865-95 (Add. MS. 45354), the second to Mrs Wickham Flower, 1899-1910 (Add. MS. 45355).

The manuscripts and correspondence from Kelmscott Manor were used by J. W. Mackail for his *Life of William Morris*, 1901, and by Miss May Morris in the *Collected Works*, 1910-15, where much of the unpublished material is printed and descriptions given of many of the manuscripts and the circumstances of their composition. R. FLOWER

5. THE SCHWERDT COLLECTION OF SPORTING PRINTS AND DRAWINGS.

THE famous collection of Sporting Prints and Drawings formed by the late Mr C. F. G. R. Schwerdt, of Old Alresford House, Hants, was largely dispersed in four successive sales at Sotheby's

during May, June, and July 1939. For some years efforts have been made to add to this side of the collections in the Print Room, making a select series of the colour-aquatints of the earlier nineteenth century and of such other prints and drawings as are of real interest in the history of sport, and acquisitions at these sales (120 prints and 17 drawings) have practically doubled the interest and value of the Museum series. The Trustees were helped by a generous contribution from Lord Wakefield, which covered the first three items on the accompanying list, and an additional purchase from another collection of two of the finest sporting prints (*Coursing in Hatfield Park*, by James Pollard) was shared by another benefactor, Mr. Herbert W. Hollebone.

LIST OF ACQUISITIONS AT THE SCHWERDT SALES

ENGLISH PRINTS

Lot

- 931. *D. Wolstenholme*, engraved by R. G. Reeve. Stag-hunting. Set of four coloured aquatints, 1808. Siltzer, p. 310.
- 708. *Edward Duncan and C. Rosenberg*. The Death and Burial of Tom Moody. Two coloured aquatints, 1831. S., p. 109.
- 930, A. *Henry Alken*, engraved by R. G. Reeve. Pigeon-shooting at the Red House Club, Battersea, 1828. S., p. 159.
- 534. *W. P. Hodges*, engraved by H. Alken and R. G. Reeve. Yellowham Wood, and The Cock-tails done. Two coloured aquatints, 1834. S., p. 159.
- 661. *J. Seymour*, engraved by T. Burford. Shooting and Coursing. Nine mezzotints, 1787.
- 668. *G. Catlin*, four lithographs of Brazil subjects by J. M'Gahey, about 1845.
- 705. *J. Pollard*, engraved by M. Dubourg. Grouse Shooting. Coloured aquatint, 1822.
- 726. *Newton Fielding and J. Ferneley*. Three stag-hunting subjects on one plate. Coloured aquatint.
- 734. *Sir Robert Frankland*. Shooting Signals. Coloured aquatint.
- 782. *George Walker*, engraved by R. and D. Havell. A Dog-

- breaker and A Hawking Scene. Two coloured aquatints, 1813 and 1814.
895. *J. Pierson*. The Game-keeper. Coloured stipple.
907. *R. Pollard*. Pigeon-shooting. Coloured aquatint, 1813. S., p. 213.
915. *G. Jones*, engraved by H. Pyall. Morning and Evening, First September. Two coloured aquatints, 1831 and 1832. S., p. 167.
916. *J. Pollard*, engraved by H. Pyall. Hunters on their way to the Hunting Stables. Coloured aquatint, 1829. S., p. 219.
925. *F. C. Turner*, engraved by R. G. Reeve. Hawking, plates 3 and 4. Two coloured aquatints. S., p. 276.
935. *D. Wolstenholme*, engraved by R. G. Reeve. Fox-hounds, and Harriers. Two coloured aquatints. S., p. 210.
1018. *T. Rowlandson*. The Huntsman, Coloured aquatint, 1785.
1034. *Anonymous*, published by *J. Ryman*. The Oxford Drag. Four coloured aquatints, 1848.
1046. *P. Reinagle*, engraved by John Scott. Otter-hunting. Aquatint. S., p. 236.
1066. *H. Alken*, engraved by T. Sutherland. Shooting. Four coloured aquatints. S., p. 57.
1070. *D. Wolstenholme*, engraved by T. Sutherland. Shooting. Four coloured aquatints, 1823. S., p. 311.
1134. *W. Mason*, engraved by J. G. Wells. City Sportsmen. Aquatint.
1138. *D. Wolstenholme*. Hounds going to Cover (Hertfordshire Village, Offley). Coloured aquatint. S., p. 313.

ITALIAN. FOREIGN PRINTS

689. *S. Morelli*. The Chesterfield Hunt at Rome. Coloured lithograph by Danesi.
1076. *A. Tempesta*. Wild Boar Hunt. Etching.

FRENCH.

711. *Huet*, engraved by J. Duthé. Le Moment de la Chasse, and Le Repos après la Chasse. Two coloured stipple engravings (with duplicate engravings in black).

GERMAN.

784. *V. D. Heideloff*. Grande Chasse donnée au Baerensée près de Stuttgart, 1782. Line-engraving.
827. *M. Küsell*. Court Hunting in Vienna, 1666. Set of six prints, and three duplicates without titles. Line-engravings.
858. *J. Löschenkohl*. Wild Boar-hunt in the Prater, Vienna, 1791. Coloured etching.
882. *F. Müller*. Das Grosse Fest in Jagen bei Bebenhausen. Coloured aquatint.
937. *P. D. Reichel*. Streif-Jagen in der Dresdner Haide. Coloured lithograph.
1000. *J. E. Ridinger*. Das Gehör (Huntsman with Horn). Mezzotint.
1030. *G. P. Rugendas II*. Hunting Scenes. Six mezzotints.
- 1083, 1085-7. *E. P. Thoman von Hagelstein*. Hunting Scenes, &c. Seventeen mezzotints.
886. *J. Voltz*, engraved by Nilson. Chasse du Sanglier. Coloured aquatint.
1124. *J. Wagner*. Perspektivischer Abriss des Gros. Fürstl. Hirsch Wasser-Jagens. Line-engraving.

NETHERLANDISH.

1117. *D. Vinckeboons*, engraved by N. J. Visscher and P. Serwouter. Venationes, 1612. Ten line-engravings.
1118. *N. J. Visscher*. Venationes. Eight line-engravings.
1149. *Pieter de Witt*, engraved by J. A. Zimmermann and Ambling. Four line-engravings.

ENGLISH DRAWINGS

- 1181 }
1184 } *Henry Alken*. Three water-colours of hunting subjects.
1186 }
1199. *Henry Alken, junr.* Two water-colours.
1231. *H. K. Browne* ('Phiz'). Hunting-scene. Water-colour.
1240. *R. Dighton*. Portrait of Peter Acklom, with gun and whip. Water-colour.

1261. *John Jackson*, R.A. Portrait of Robert Hills, the animal painter. Pencil and water-colour, was engraved by W. T. Fry, 1823.
1275. *Philip Reinagle*, A.R.A. Grouse Shooting. Water-colour.
1292. *Thomas Rowlandson*. Caricature of a French Hunt, 1792. Water-colour.

FOREIGN DRAWINGS

ITALIAN.

1234. *Agostino Carracci*. Duck Shooting.
1290. *Giulio Romano*. The Hunt of the Caledonian Boar, and an impression of the engraving by F. Lonsing.

GERMAN.

1207. *Jost Amman*. Bear Hunt.
1294. *G. P. Rugendas*. Wild Duck Shooting, and a Bear Hunt. Transfer studies for engravings.

NETHERLANDISH.

1306. *Johannes Stradanus*. A Bear Hunt.
1316. *Sebastian Vrancx*. A Stag-Hunt.

A. M. HIND

EXHIBITIONS

AT the declaration of the national emergency on 24 August 1939 the Museum was closed to the public, and the staff bent all their energies to the task of clearing the movable objects from the Exhibition Galleries and evacuating them to the places of safety which had been prepared for them—the first steps to this end having been taken more than five years earlier.

While it proved possible to reopen the Reading Room after a short interval, the Galleries necessarily remained closed. They were either empty, or else in a disarray caused by sandbags and other preparations for the protection of the irremovable sculptures.

But when the evacuation was complete, and calling up and loans to other Government Offices of considerable numbers of the staff had

enabled those who remained to adapt themselves to the new conditions of war-time existence in the Museum, it seemed desirable to reopen some part of the Exhibition Galleries. The Entrance Hall, Grenville Room, Manuscripts Saloon, and Bible Room were chosen for the purpose and reopened on 23 February 1940, after a Private View held on the 22nd.

The exhibitions arranged are a departure from the Museum's tradition, since none of its famous monuments of history, literature and art are available, all such having been evacuated. The exhibits, drawn from the Museum's great stores of the second quality, nevertheless show how rich those stores are.

BRITISH WARS AND EMPIRE: FRIENDSHIP WITH FRANCE.

The Grenville Room is devoted to manuscripts mainly illustrating British naval, military, and imperial history. As early as the fifteenth century the importance to England of sea power had been proclaimed by the author of the well-known poem *A Libel of English Policy*. A copy which in the sixteenth century belonged to Burghley (Add. MS. 40673) is exhibited, showing the lines

Kepe than the see a bought [about] in specyall
Wiche of england is the rounde wal.

A large coloured bird's eye view of Drake's attack on the Island of St. Jago in the Cape de Verde Islands on 17 November 1585 (Egerton MS. 2579) shows the English advancing in serried companies upon the town, while their ships carry on an artillery duel with the Spanish forts flanking the river mouth. Raleigh's voyages are represented by a map of Guiana (Add. MS. 17940 A), drawn ten years later under his direction if not by his own hand, since it corresponds closely to his report of the voyage. That the inland was not exactly surveyed is visible from the beautiful symmetry of the tributary rivers. For the Armada we have a letter (Add. MS. 21565, f. 16) describing how the Spanish galleons were driven by the English fire-ships from the coast between Gravelines and Calais and 'haisted skateringlie from there rodes'.

'Longe wisht for's come at last' are the opening words of a letter

(Sloane MS. 2717, f. 6) written immediately after the battle of La Hogue, 19 May 1692, and their spirit, characteristic of the Navy, appears in many of the documents shown here, illustrating famous actions of the century which culminated in Nelson. Of Nelson we have four records. First is (Add. MS. 34906, ff. 219 *b*, 220) the table of casualties suffered during the unsuccessful attempt to take a treasure ship at Santa Cruz in 1797; under 'Theseus' appears 'Rear Adm^l. Nelson. Right arm shot off', and the sheet is signed 'Horatio Nelson' in the left-handed writing he adopted, of which this must be one of the earliest examples. Next is a letter of Napoleon (Add. MS. 44919 *EE*) written in confident mood from Egypt on 28 August 1798 to his brother Joseph in Malta. It fell into the hands of the British blockade, and Nelson ironically added at the foot the words 'Mark the end'. This letter was described in the *British Museum Quarterly* (XI. 68) at the time that it was presented by the late Lord Rothschild. The careful preparation which made the great seaman's victories possible is shown by the autograph memorandum 'Plan of Attack' (Add. MS. 36747, f. 55), which he issued while off Toulon watching the French fleet during 1804, and by a letter to Dr Moseley of 11 March of the same year (Add. MS. 37076, f. 3) concerning the health of the Fleet, which was giving much anxiety. The opening words of the former document lay down the first principle of naval war: 'The business of an English Comdr. In Chief being first to bring the Enemy's fleet to battle, on the most advantageous terms to himself I mean that of laying his ships well on board the Enemy as expeditiously as possible and secondly to continue them there without separating until the business is decided.' Trafalgar is narrated in a letter home (Add. MS. 34931, f. 343 *b*) by one of Nelson's Captains, Captain Blackwood, commanding the *Euryalus* frigate, who carried into port the captive Admiral Villeneuve.

Marlborough's wars are illustrated by a letter describing the costly victory of Malplaquet and by a carefully drawn map of the same battle, and of the same period are a diary and a plan illustrating the capture of Gibraltar in 1704 and its defence in 1727. For Waterloo there are a rough note (Add. MS. 19590, f. 1) in the hand of the Duke of Wellington, estimating the numbers of the troops under

his command, and a letter (Add. MS. 43830 v) from Captain Joseph Logan, written in camp in Paris after the battle, vividly describing the day, and especially the doubtful struggle of the Rifle Brigade, under his own command, with the Imperial Guards.

Papers relating to threatened invasions of this country include a contemporary tract (Harl. MS. 132, f. 3) recalling an alarm of 1597, which shows that the defeat of the Armada nine years earlier had not dispelled all apprehensions of attack from Spain. The anonymous writer discusses whether invasion should be resisted on the coast or by assembly at fixed points inland. The alarm of 1802-3, when Napoleon's troops and transports were assembled on the opposite coast of the Channel, is more familiar, both as being more recent and also on account of Hardy's *Dynasts*. King George III wrote on 30 November 1803 to Bishop Hurd of Worcester (Add. MS. 36525, f. 1) proposing to send the Queen and Princesses to the Episcopal Palace at Worcester in case the invasion took place, and added with commendable, if unavailing, spirit, considering his age and health, that he intended in that event to place himself at the head of his troops and other armed subjects.

In the cases devoted to the post-Napoleonic period are shown some manuscripts illustrating the happier and it may be hoped permanent phase of friendship between Great Britain and France. Probably the earliest Anglo-French naval co-operation was the reciprocal issue in 1837 by the two Governments of warrants to each other's ships of war to search ships for slaves; one of these is shown. British co-operation with France in the Franco-Prussian war of 1870-1 was perforce unofficial; it is represented here by three large folios, entitled 'Britanniae grata Gallia', containing signatures from all the Departments of France collected by a private committee in recognition of British help to the wounded, sick, and suffering in the war. The Great War of 1914-18 produced a somewhat similar volume, 'La France à l'Empire Britannique', consisting of messages and drawings by French statesmen, writers, and artists. The copy deposited in the Museum (Department of Printed Books) is unique, as it contains autographs of the text and originals of the drawings; Marshals Joffre's, Petain's, and Foch's messages, and Forain's

impressive drawing, 'Toujours vers l'Est', are shown. In the case usually occupied by the exhibit of the week are shown together copies of three of the finest and most celebrated English poems inspired by the Great War, Laurence Binyon's 'For the Fallen', Rupert Brooke's 'The Soldier' ('If I should die . . .'), and Lt.-Col. John McCrae's 'In Flanders Fields'; the first two are autograph, the third is a calligraphic copy, beautifully written and decorated by Joan Kingsford. Alone in this exhibition the last does not belong to the Museum, being anonymously lent for the occasion.

A number of documents, diaries, maps, and letters illustrate the exploration and origins of the British Empire. The most dramatic of these is a letter (Add. MS. 41063 H) written by a volunteer, James Henderson, to an uncle in England, describing the victory of the Heights of Abraham, 13 September 1759, and in particular the death of Wolfe, of which he was an eyewitness. Henderson's sword was apparently mightier than his pen; but his spelling and use of capitals cannot obscure his bravery and devotion to his commander. 'I myself receved at the Same time', he writes, 'two Wounds for I Was Close to him . . . But my Consern for him Was so Great that I Did not At that Time think of them. When the Genr^l Receved the Shot I Caut Hold of him and Carried him of the Feild he Walked About one Hundred yards And then Beged I Would Let him Sit Down Which I did. Then I opened his Breast. And found his Shirt full of Blood At Which he Smiled And When he Seen the Distress I Was In My Dear said he Dont Grive for me I shall Be Happy In a Few Minutes. take Care of your Self As I See your Wounded But Tell me O tell me How Goes the Battle their Just then came some Officers Who told him that the Freinch had Given Ground & that our trooups was pursuing. . . . He Smiled in my Face, Now Said He I die Contented. . . .' There is also exhibited a map of this eventful battle (Add. MS. 31357 c).

When Tasman discovered New Zealand in 1642 he failed to find the strait dividing the two islands, as is shown by a map of that part of the coasts copied from his log-book (Add. MS. 8946, f. 60); Captain Cook's map of his first circumnavigation of New Zealand in 1769-70 on his first voyage shows it (Add. MS. 21593 F); the copy

of the log-book of H.M.S. *Endeavour* for this voyage which was made for Sir Joseph Banks (Add. MS. 8959) is exhibited with that of Charles Clerke, 2nd Lieutenant on H.M.S. *Resolution*, of the second of 1772-3 (Add. MS. 8951), and the literary version of the third made for publication by John Douglas, D.D. (Egerton MS. 2179), with three large drawings of South Sea natives made on this voyage.

MEDIEVAL LATIN AND GREEK MANUSCRIPTS.

A selection of medieval Latin manuscripts written between the eleventh and fifteenth centuries, mostly in England, if they lack the splendour of text and especially of illumination associated with the Grenville Room, all have points of interest and have not been exhibited before. Attention may be called to the exquisite pen-and-red-ink flourish work in the rubricated capital on the page shown of a Psalter written for Norwich Priory (Harl. MS. 3950), and to the handsome Lucan, written in Italy in the second half of the fifteenth century in a round semi-Gothic text hand, with renaissance border and capital in gold on lavender (Add. MS. 14799).

A case of Greek manuscripts similarly exhibits books of a period not hitherto shown. A series of four covering the seventeenth century strikingly exemplifies the persistence of the Byzantine tradition of painting. The Greek humanists of Florence of the fifteenth century are represented here by Johannes Thettalus Scutariotes, whose beautiful book-hand is seen in an Iamblichus (Add. MS. 21165), which is incidentally one of the Museum's two Corviniana.

MEDICINE AND NURSING.

Books and papers illustrating medicine and nursing from Galen and the Schola Salernitana to Florence Nightingale and Edith Cavell include works by noted English medieval physicians, such as the 'Rosa Anglica' of Chaucer's 'Gatesden', i.e. John of Gaddesden (Sloane MS. 280).

BIBLES.

In the Bible Room are manuscript and printed copies of Bibles or parts of Bibles in a number of languages, including Ancient Near

Eastern and medieval Slavonic. Two fifteenth-century volumes are in English: a New Testament of Wycliffe's second version (Harl. MS. 1212), and a Psalter with the translation and commentary by Richard Rolle the hermit of Hampole (Harl. MS. 1806); while the contemporary revival of religious devotion on the Continent is illustrated by copies of the 'Psautier Lorrain' and a Dutch Gospel book of the 'New Devotion'. Among the printed copies are many with fine uncoloured woodcuts, beginning with Quentel's Low German Bible, Cologne [c. 1480]; at the end of the series is a very important book, rarely if ever exhibited, Walton's Polyglott of 1655-7.

FLOWER BOOKS.

A very attractive section of the Exhibition is a long series of English and Continental colour-illustrated botanical books of the later eighteenth and earlier nineteenth century, a great age of book-production. Among them may be seen both sumptuous and splendid folios, and also small and delicate octavos *et infra*. Charming specimens of the latter class are two poems, C. L. Mallevant's *Les Fleurs*, 1817, and Charles Malo's *La Corbeille des Fruits*, 1818. Perhaps the finest of the many fine examples of the folios is H. J. Jacquin's *Plantarum rariorum horti Caesarei Schoenbrunnensis descriptiones et icones*, Vienna, 1797-1804, in which the hand-coloured etchings combine the highest delicacy with size and stateliness. But a volume of the excessively rare set of J. S. Kerner's *Hortus Sempervirens*, Stuttgart, 1795-1830, illustrated with original water-colours, should be noticed, and also a series of works illustrated by the celebrated P. J. Redouté, culminating in his finest performance, *Les Liliacées*. The ravages of the Romantic Movement are amusingly shown in the eloquent and fanciful text and also in the ultra-picturesque backgrounds to the handsome colour-printed and hand-finished mezzotint plates of R. J. Thornton's *Temple of Flora*, 1799-1807.

VICTORIAN COMIC PAPERS.

A cheerful note is struck by a series of Victorian illustrated comic papers. Many famous cartoons and humorous pictures are here, which it is delightful to see again. But it is also most instructive to see them in their setting, and to observe such features as the constant

(and sometimes disabling) national quality of reserve in caricature. It is significant that the only cruel caricature in the whole series is by a foreigner; this is the splendid full folio page drawing of General Booth as a Hebrew money-grubber by Karl Klič in *Puck* of 26 January 1889. We also see the tendency throughout the period to plain 'knock-about', such as the 'Sporting accidents' in George Cruikshank's *Comic Almanack* for 1837, though Leech's contemplative man in a punt ('It's the delicious repose I enjoy so') shows that knock-about can be true humour. The selection exhibited is a cross-section not only of the art but of the society of the time, from the more refined pages of the later volumes of *Punch* to cheerfully vulgar prints which some of the older among us remember not being allowed to read, such as *The Sporting Times*, otherwise called *The Pink 'Un* (which, however, contained the work of that true wit 'Pitcher') and *Ally Sloper's Half-Holiday*.

FANS.

Social life of the previous century and a half is richly illustrated in a series of fans (including some uncut and unmounted fan-leaves) from the collection made and presented to the Museum in 1891 by Lady Charlotte Schreiber. A few are water-colours, but the great majority are engraved. There are topical, and especially loyal, designs, as well as pure decoration, among them. As a work of art perhaps the finest is (no. 211) a Spanish aquatint of 1812, showing in violent movement a scene in Napoleon's retreat from Moscow. But very often the artist exercised his ingenuity in devising a design which would save the fan's owner from boredom during a dull evening, or provide her with a gambit for conversation. Two (nos. 10, 45) are covered with a great number of puzzles, riddles, anagrams, and the like; another, 'Loterie de l'Amour' (no. 150), is an elaborate game; and the owner of yet another (no. 253), Miss Lewis, of Pit Box no. 20 at the Opera, if she had good eyes, could have spent hours in deciphering a quantity of microscopic 'deceptions' representing cards, poems, music, a map, a book, and numberless other objects. We see that these frivolities of life did not cease being made and presumably used during the French Revolution. The Revolu-

tion of 1830 produced a singularly gloomy example (no. 214), 'Convoi du héros citoyen', a scene full of the favourite emblems of mortality of its country and period, such as urns and weeping-willows. Perhaps the most remarkable of any is not a fan at all. It looks exactly like a shut ivory fan, but it contains a stiletto. It is of Italian origin, and anticipates the opening lines of D. G. Rossetti's 'Last Confession':

Our Lombard country girls along the coast
Wear daggers in their garters, for they know
That they might hate another girl to death
Or meet a German lover.

A. E.

CHINESE AND JAPANESE PAINTING.

The opportunity has been taken to put on exhibition in the Manuscripts Saloon some of the facsimile reproductions of Chinese and Japanese paintings which are kept in the reference section of the Department of Oriental Antiquities. The Japanese have used much skill in the reproduction by collotype of the handscrolls (*makimono*) of Buddhist and historical subjects which are some of the principal national treasures of Japan. The originals are never likely to be seen in Europe, even on loan, and it is therefore only through such reproductions as the ten which have been chosen that we must be content to gain an idea of this national Japanese school of painting, excelling in vigour as well as delicacy, in dramatic force as well as decorative quality. They are balanced on the other side of the Gallery by eleven examples of Chinese landscape painting, ranging from the classic masters of T'ang and Sung to the Literary School of the seventeenth and eighteenth centuries. On the walls are some colour-plates of details from Buddhist paintings, clearly showing the actual handling in Japan of this style received from China and developed in her own way.

THE SHIP-BURIAL AT SUTTON HOO.

An exhibition of photographs and other illustrations of the excavation of the seventh-century Anglo-Saxon ship-burial at Sutton Hoo,

near Woodbridge in Suffolk, was installed in the North Wing of the Entrance Hall during February 1940 and will remain on view there until it is incorporated with the general exhibition of British and Medieval antiquities, which it is proposed to open in the newly arranged Prehistoric Room. The exhibition includes the measured drawing showing the construction of the ship, which was prepared by the Department of Air and Water Transport of the Science Museum, models of the ship and of the related Nydam and Snape vessels made by Mr. C. W. Phillips, F.S.A., a plan of the burial-chamber by Mr. Stuart Piggott, F.S.A., and numerous photographs of the principal discoveries and of the excavations in progress, mostly the work of Mr. O. G. S. Crawford, F.S.A. A series of coloured transparencies and photographs made by Miss M. Lack and Miss B. Wagstaff illustrate the details of the ship and the concluding stages of the excavations. Pictures of comparative material in the British Museum and in other collections are shown in order to facilitate the appreciation of the remarkable treasure of gold ornaments and silver plate, and the associated finds, that have been presented to the British Museum by Mrs. E. M. Pretty; and there is also a small series of Anglo-Saxon antiquities, including weapons, pottery, ornaments, and glass, to provide a museum background to the pictorial display.

RECENT PUBLICATIONS

Four more volumes of the new edition of the *General Catalogue of Printed Books* have been issued since progress was last recorded in the *Quarterly*. Volume XXIX, published in February of this year, completes the headings under the letter *B*, and affords a convenient opportunity of judging the pace at which the undertaking has proceeded since its inception ten years ago. Work upon the letter *A*, which covers eight volumes, took five years; the letter *B*, occupying nearly twenty-two volumes, has been disposed of in less than six years. By the year 1938 an annual rate of four volumes had been achieved, and something more was in sight until six months ago. The reduction of staff which is resulting from the state of war will inevitably slow down the machinery; but it is the intention of the

Trustees to go forward with work upon this Catalogue, which, like the *Subject Index*, supplies the needs of a world-wide public and must be considered as subsidiary only in importance to the British Museum's obligations under the requirements of the Copyright Act and to the maintenance of the service of the Reading Room.

In addition to the excerpts ARISTOPHANES (23 pages: 2s. 6d.), ARISTOTLE (85 pages: 6s.), and BIBLE (3 volumes: £12), offprints of the sections ROBERT BROWNING (14 pages), JOHN BUNYAN (37 pages), ROBERT BURNS (20 pages), and LORD BYRON (20 pages), are now on sale at the price of 2s. 6d. each.

A handbook *Early Medieval Art* has now been issued and is on sale at the price of 3 shillings. It is the work of Dr. Ernst Kitzinger, who for some years has been employed by the Trustees in the Departments of British and Medieval and Greek and Roman Antiquities. The book, which is illustrated by 48 plates, all representing antiquities and manuscripts in the British Museum collections, contains an account of the origins and development of medieval art, describing in turn the art of the Late Antique and Early Christian Periods, Carolingian art, and the art of the tenth, eleventh, and twelfth centuries in the Byzantine world and in Western Europe; and the story ends with the dawn of the Gothic style. It may be truly said that no other work in the English language covers the same ground, and this is certainly the first inexpensive book that introduces simply and directly the modern concept of medieval art, which is here treated not as an unaccountable phenomenon of the school-book Middle Ages, but as the logical outcome of processes and developments that can be traced back to the early centuries of this era. Thus the selection of pictures, which closes with paintings of about A.D. 1200, begins with a second-century bust from Palmyra and includes treasures such as the Projecta Casket, the Lindisfarne Gospels, the Lothar Crystal, the Grimbald Gospels, the Godefroid de Claire enamelled cross, the Lewis chessmen, and the Floreffe Bible.

RECENT PUBLICATIONS

GENERAL CATALOGUE OF PRINTED BOOKS. Vols. I to XXIX (1931-40), A-Bzow. Each £4 (to original subscribers £3).

SUBJECT INDEX OF MODERN BOOKS ACQUIRED BY THE BRITISH MUSEUM from 1931 to 1935. Vol. I, pp. 982; Vol. II, pp. 930. 1937. Two volumes. £6. 6s.

CARTA DAS NOVAS (Facsimile). The Discovery of Abyssinia by the Portuguese in 1520, with an introduction, English translation and notes by HENRY THOMAS, and a transcription into modern Portuguese by ARMANDO CORTESÃO. Pp. xv+99. 1938. £1. 2s. 6d.

SAXTON'S ATLAS OF THE COUNTIES OF ENGLAND AND WALES, reproduced in colour. Frontispiece portrait of Queen Elizabeth, 7s. 6d. Single sheets, 5s. each. Complete edition in 38 plates, with preliminary tables and introduction, in one volume, £12. 12s.

BOAZIO'S MAP OF IRELAND, *circa* 1600. Colour Facsimile. 1938. 10s.

FRAGMENTS OF AN UNKNOWN GOSPEL AND OTHER EARLY CHRISTIAN PAPYRI. Edited by H. I. BELL and T. C. SKEAT. 5 collotype plates. 1935. 4s.

SCRIBES AND CORRECTORS OF THE CODEX SINAITICUS. By H. J. M. MILNE and T. C. SKEAT, and including contributions by DOUGLAS COCKERELL. Pp. xii+112, illustrated by 23 figures and 43 plates. 1938. £1. 12s. 6d.

THE CODEX SINAITICUS AND THE CODEX ALEXANDRINUS. Pp. 35, with 6 plates. 1938. 1s.

SECOND SUPPLEMENTARY CATALOGUE OF BENGALI BOOKS ACQUIRED DURING THE YEARS 1911-1934. By the late J. F. BLUMHARDT and J. V. S. WILKINSON. Pp. 678. 1939. £2. 12s. 6d.

CATALOGUE OF ARABIC PRINTED BOOKS. By A. G. ELLIS. Vol. III. Indexes by A. S. FULTON, M.A. 1935. Pp. 454. £2.

CATALOGUE OF THE HEBREW AND SAMARITAN MANUSCRIPTS. Part IV. Indexes, Accessions, etc. By J. LEVEEN. Pp. xv+208. 1935. £2. 17s. 6d.

NIELLI, chiefly Italian of the XVth Century. By A. M. HIND. Pp. 71, 57 collotype plates. 1936. £2.

PRINTS IN THE DOTTED MANNER AND OTHER METAL-CUTS OF THE FIFTEENTH CENTURY. Edited by CAMPBELL DODGSON. Pp. 34, 43 collotype plates. 1937. £2. 2s.

CATALOGUE OF POLITICAL AND PERSONAL SATIRES IN THE DEPARTMENT OF PRINTS AND DRAWINGS. Vol. VI, 1784-1792. By MARY DOROTHY GEORGE. Pp. xxxviii+1082. 1938. £2. 12s. 6d.

HANDBOOK TO THE DRAWINGS AND WATER-COLOURS IN THE DEPARTMENT OF PRINTS AND DRAWINGS. By A. E. POPHAM. Pp. 144+8 plates. 1939. 2s. 6d.

ASSYRIAN SCULPTURES IN THE BRITISH MUSEUM FROM SHALMANESER III TO SENNACHERIB. Pp. 19, with 69 plates. 1938. £1. 7s. 6d.

UR EXCAVATIONS. Vol. V, The Ziggurat and its Surroundings. By Sir LEONARD WOOLLEY. Pp. xviii+150, 63 collotype and 26 line plates. 1938. £3. 12s. 6d.

UR EXCAVATIONS: TEXTS. Vol. II, Archaic Texts. By ERIC BURROWS. Pp. 63, with 50 plates of transcripts and 6 collotype plates of tablets. 1935. £1. 15s.

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